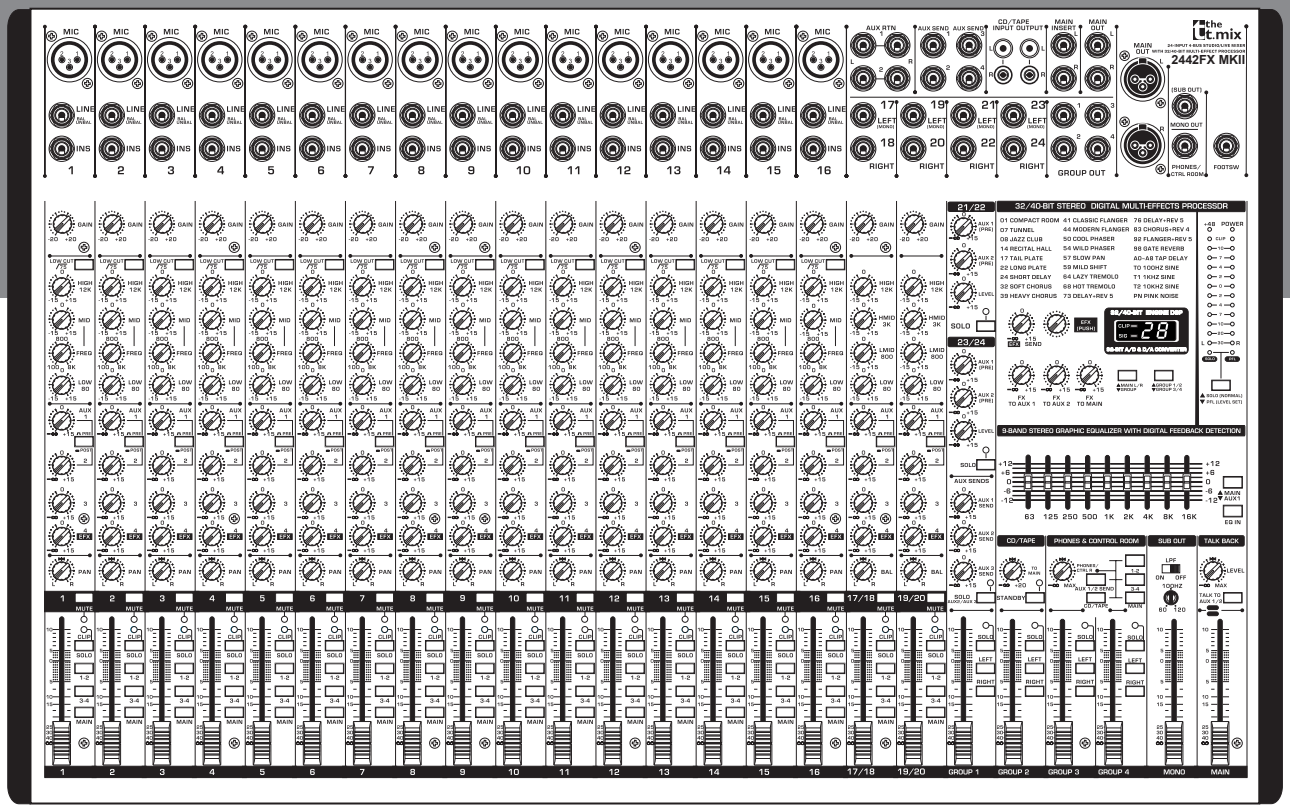
the t.mix

2442FX MKII
3242FX MKII
Mixing Console



ENGLISH

USER'S MANUAL

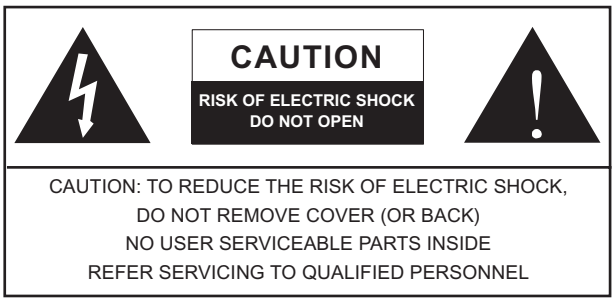
IMPORTANT SAFETY INSTRUCTIONS

The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus. The MAINS plug is used as the disconnect device, the disconnect device shall remain readily operable.

Warning: the user shall not place this apparatus in the confined area during the operation so that the mains switch can be easily accessible.

1. Read these instructions before operating this apparatus.
2. Keep these instructions for future reference.
3. Heed all warnings to ensure safe operation.
4. Follow all instructions provided in this document.
5. Do not use this apparatus near water or in locations where condensation may occur.
6. Clean only with dry cloth. Do not use aerosol or liquid cleaners. Unplug this apparatus before cleaning.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturer s instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plug, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lighting storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.


CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK,
DO NOT REMOVE COVER (OR BACK)
NO USER SERVICEABLE PARTS INSIDE
REFER SERVICING TO QUALIFIED PERSONNEL

The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated dangerous voltage within the product s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

CAUTION: Use of controls or adjustments or performance of procedures other than those specified may result in hazardous radiation exposure.

the t.mix

2442FX MKII
3242FX MKII
USER'S MANUAL

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July, 2009

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the t.mix

INTRODUCTION

Congratulations on your purchase of the T-mix 2442FX MKII or 3242FX MKII mixers - stylish 24- and 32-input mixers with 16 and 24 balanced mic/line channels and four stereo line channels, combined to make versatile yet brawny mixer. A brand new line of mixers, the MIX series broadens T-mix's already impressive product line. The MIX mixers include popular features that go further than most, such as the 100-program Digital Effect Processor (with tap delay and tone generator built-in) driven by an extraordinary 32/40-bit DSP engine. Featuring full gain ranges, low distortion and an incredibly wide dynamic range, the MIX mixers are bound to make an impression.

We know how eager you are to get started – wanting to get the mixer out and hook it all up is probably your number one priority right now – but before you do, we strongly urge you to take a look through this manual. Inside, you will find important facts and figures on the set up, use and applications of your brand new mixer. If you do happen to be one of the many people who flatly refuse to read user manuals, then we just urge you to at least glance at the Instant Setup section. After glancing at or reading through the manual (we applaud you if you do read the entire manual), please store it in a place that is easy for you to find, because chances are there's something you missed the first time around.

FEATURES

- Audiophile quality preamp design
- DFX, 32/40-bit digital multi-effect processor with 100 programs.
- 16 or 24 mic/line channels with inserts
- 3-band EQ with swept mid-range
- 75Hz low-cut filter on each mono channel
- 4 AUX send mixing bus
- AUX 1 & 2 with pre/post switch
- 4 subgroups and additional mono output with sweepable low pass filter for subwoofer application
- Clip indication and gain level set LEDs plus mute switches for each channel
- Balanced main mix outputs with XLR and 1/4" TRS connectors, headphone/control room output and stereo tape outputs
- Solo-In-Place and Pre-Fader-Listen functions plus full-featured talkback section
- Standby switch mutes all channels during breaks while background music is provided via CD/tape inputs

GETTING STARTED

Quick Setup

1. Ensure all power is turned off on your mixer. To totally ensure this, the AC cable should not be connected to the unit.
2. All faders and level controls should be set at the lowest levels to ensure no sound is inadvertently sent through the outputs when the device is switched on. All levels can be altered to acceptable degrees after the device is turned on using the channel setup instructions.
3. Plug any necessary equipment into the device's various outputs. This could include amplifiers and speakers, monitors, signal processors, and/or recording devices.
4. Plug the supplied power supply into the inlet on the back of the MIX mixer and into an AC power outlet of a suitable voltage.
5. Turn the power switch on and follow the channel setup instructions to get the most out of your equipment.

Channel Setup

1. To ensure the correct audio level of the input channel is selected, each of the GAIN controls of the Mixer should be turned counterclockwise as far as they will go (which should be the -20 mark).
2. Set the level control of the channel you are setting to the 0 dB mark.
3. Ensure the channel has a signal sent to it similar to the signal that will be sent when in common use. For example, if the channel is using a microphone, then you should speak or sing at the same level the performer normally would during a performance; if a guitar is plugged into the channel, then the guitar should also be strummed as it normally would be (and so on). This ensures levels are completely accurate and avoids having to reset them later.
4. Push to Solo button of the channel you wish to set. You should now be able to see the channel's signal in the level meter.
5. Engage the Solo / PFL button below the level meter, allowing you to see the input channel's pre-fader signal.
6. Adjust the gain level of the selected channel so that the level meter sits around the 0 dB mark.
7. This channel is now ready to be used; you can stop making the audio signal.
8. You can repeat the same process for other channels.

INPUTS AND OUTPUTS

Mono Input Channels

There are 16 and 24 mono channels on the 2442FX MKII and 3242FX MKII, respectively. To follow you will find details on how these channels work; how to make a connection, how to adjust the various controls, and how to ensure you get those most out of your mixer.

1. Microphone Input

These jacks accept typical 3-pin XLR inputs for balanced and unbalanced signals. They can be used in conjunction with microphones – such as professional condenser, dynamic or ribbon microphones - with standard XLR male connectors, and feature low noise preamplifiers, serving for crystal clear sound replication.

NB. When these inputs are used with condenser microphones, the Phantom Power should be activated. However, when Phantom Power button is engaged, single ended (unbalanced) microphones and instruments should not be used on the Mic inputs.

2. Line Input

This input accepts typical 1/4" TRS or TS inputs, for balanced or unbalanced signals. There are various numbers of these inputs depending which mixer you are using. They can be used in conjunction with various line level devices, such as keyboards, drum machines, electric guitars, and a variety of other electric instruments.

3. Insert Point

Located on all mono channels, the primary use for these TRS phone jacks is for the addition of external devices, such as dynamic processors or equalizers, to the corresponding mono input channel. This will require a Y cord that can send and receive signals of the mixer to and from an external processor.

4. Gain Control

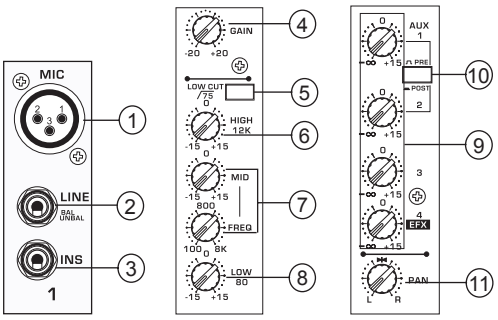
This controls the sensitivity of the input signal of the Line and Microphone inputs of mono channels. The gain should be adjusted to a level that allows the maximum use of the audio, while still maintaining the quality of the feed. This can be accomplished by adjusting it to a level slightly below that which will cause the peak indicator to light up.

5. Low Cut Filter

Located on all mono channels, this button will activate a high-pass filter that reduces all frequencies below 75 Hz at 18 dB per Octave, helping to remove any unwanted ground noise or stage rumble. Stereo channels does not feature this low cut filter.

6. High Frequency Control

Use it to give a shelving boost or cut of ±15 dB to high frequency (12 kHz) sounds. This will adjust the amount of treble included in the audio of the channel, adding strength and crispness to sounds such as guitars, cymbals, and synthesizers.



7. Mid Frequency Control

You can provide a peaking style of boost and cut to the level of midrange frequency sounds at a range of ±15 dB with this control. The MIX mixers also provide a sweep control, allowing you to select a center frequency between 100 Hz and 8 kHz. Changing middle frequencies of an audio feed can be rather difficult when used in a professional audio mix, as it is usually more desirable to cut middle frequency sounds rather than boost them, soothing overly harsh vocal and instrument sounds in the audio.

8. Low Frequency Control

This control is used to give a shelving boost or cut of ±15 dB to low frequency (80 Hz) sounds. This will adjust the amount of bass included in the audio of the channel, and bring more warmth and punch to drums and bass guitars.

9. AUX Controls

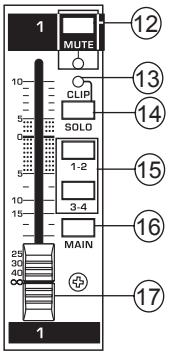
These four AUX controls alters the signal level that is being sent to the auxiliary 1 to 4 mixing buses, the signal of which is suitable for connecting stage monitors, allowing artists to listen to music that is being played. AUX 1 and 2 feature a Pre/Post button, which alternates the feed to the AUX mixing bus between a post and pre-fader feed. AUX 3, on the other hand, acts as an EFX send, the signal of which can be used in conjunction with external signal processors (which can be returned to the mixer via the AUX return input), or simply as an Auxiliary output. Both the AUX 3 and AUX 4 (EFX) controls are post fader. AUX 3 feeds directly AUX 3 output, AUX 4 feeds the AUX 4 output as well as the built-in effects processor through the FX SEND control.

10. AUX Pre/Post Button

This button allows users to switch the signal sent to the AUX 1 and AUX 2 mixes from the corresponding input channel between a pre fader and post fader signal. Pushed in, the signal is post-fader; released, it's a pre-fader signal.

11. Pan Control

This alternates the degree or level of the mono audio signal that the left and right channels of the main mix should receive.



12. Mute Button and Indicator

Pushing the Mute button in will cut off the main mix's feed of the corresponding channels signal. Muting a channel will also affect the AUX sends. Muting an input channel is accompanied by the lighting up of the Mute LED.

13. Clip LED

This LED indicator will illuminate when the channel hits high peaks, slightly before the signal is dynamically clipped. It is best to adjust the channel' s level control so as to ensure the Clip indicator does not light up. This will ensure a greater dynamic range of audio. This indicator also doubles as a Solo indicator, when the Solo button is engaged.

14. Solo Button

The Solo button is pushed to allow the signal of the corresponding channel to be sent to the Control Room / Phones mix (pre or post fader, depending on the properties selected by the Solo/PFL button located below the level meter), for use with either headphones or studio monitors. This button also allows for easier isolation of individual channel signals, enabling simpler setting of the input gain or tracking of audio by sound engineers. When the Solo button is not engaged, the LED indicator works as a Clip Indicator, illuminating when the signal reaches high peaks.

15. 1-2 and 3-4 Buttons

These two buttons allow users to route the channel' s signal to their respective subgroups. There are four subgroups in total. If users wish to send the channel' s signal to, say, sub 1 but not sub 2, simply use the channel's pan (turn it hard to the left) to accomplish this.

16. Main Button

Pushing this button in allows the channel's signal to be sent to the Main mix.

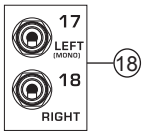
17. Channel Fader

This control will alter the signal level that is sent from the corresponding channel to the corresponding mixing buses.

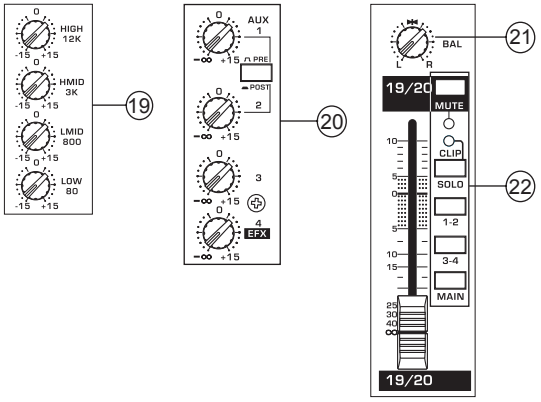
Stereo Input Channels

Stereo channels differ slightly to the mono channels in their connections and controls. To follow you will find a run-down on the differences and what these channels are actually good for.

18. Stereo Inputs



The MIX mixers each feature 4 stereo input channels, the inputs of which differ slightly to the mono channels. The two 1/4" TRS inputs are for the addition of various stereo line level input devices, such as keyboards or drum machines. If you wish to use a monaural device on a stereo return input, simply plug the device's 1/4" phone jack into the left (mono) stereo input and leave the right input bare. The signal will be duplicated to the right due to the miracle of jack normalizing.



19. 4-Band Equalizer

The stereo channels of the MIX mixers feature equalizer almost identical to those on mono channels; however instead of a Mid frequency control and sweep control there are High-Mid and Low-Mid controls instead. They provide a peaking style of boost and cut to middle frequencies, where the frequencies are set at 3 kHz and 800 Hz for the High- and Low-Mids respectively.

20. AUX Controls

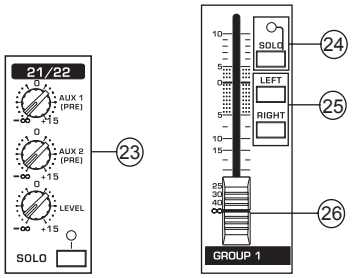
The AUX controls on stereo channels are the same as on mono channels, however, since the AUX mixes are always mono, any stereo signal will be mixed into a mono signal before being sent to the corresponding AUX mix.

21. Balance Control

This rotary control alternates the degree or level of audio that the left and right side of the main mix should receive. Adjusting the balance control will attenuate the left or right audio signals of the channel accordingly.

22. Mute and Routing Buttons

The Mute, Main, 1-2 and 3-4 buttons on stereo channels do not differ in their operation to mono channels at all. However, it is important to make sure that when the 1-2 and/or 3-4 buttons are pushed that the Balance control is set to the middle, as this will ensure the stereo signal remains a stereo signal.



23.
Stereo Channels 21/22 & 23/24 (2442FX MKII)
Stereo Channels 29/30 & 31/32 (3242FX MKII)

The final 2 stereo channels on both MIX mixers feature slightly simplified controls. Here you will find two AUX sends (permanently wired to be pre-fader, useful in monitoring), a level control and Solo button. As there are no routing switches, the signal is permanently sent to the Main mix (and appropriate AUX mixes).

Subgroups

The Subgroups on the MIX mixers allow users to create single mono or stereo mixes of multiple input channels and control them with a single fader. It is also common to use the Group outputs as tape-outputs for connecting to multi-track recorders.

24. Solo Buttons

The solo button allows the Group signal to be sent pre or post fader (depending on the SOLO/PFL button settings) to the Control Room / Phones mix, allowing users to be able to monitor the subgroup signal. When activated, the Solo LED will light up to indicate as such.

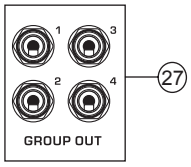
25. Left / Right Buttons

The Group Controls also feature individual left and right buttons, which allow you to send the various Group signals to the Main Left and Right. This can be handy when wanting to combine the signals from different signals and control their input levels simultaneously, then send them to the Main L/R signal (eg. when multiple inputs are used for, say, drums, you can combine these inputs together to be controlled much simpler by a single fader).

26. Faders

These four faders are the final level control for the Group 1 to 4 audio feeds, sent to the corresponding Group outputs on the rear of the MIX mixers to feed external devices such as effect processors, and, most commonly, multi-track recorders. The Group mix can be fed a signal from the various mono and stereo channels, as well as the EFX signal, depending on your selections. When pushed all the way up, these faders provide 10 dB of gain to the signal, and, when set all the way down, effectively mute the signal.

27. Group Outputs

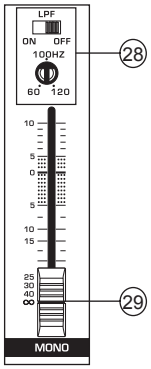


These 1/4" phone jacks output the final feed from the Group mixes 1, 2, 3 and 4, the level of which is determined by the Group Faders. They can be used to feed a variety of recording and PA devices, including multi-track recorders, amplifiers and speakers, etc.

Mono / Subwoofer Channel

The Mono output is used as an auxiliary output (the signal of which is taken from the main mix), and can be connected to an amplifier and speakers. The included low pass filter enables the signal of the mono output to be more appropriate for use with a subwoofer speaker, to add a little extra bass to your sound.

28. Low Pass Filter

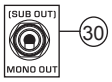


The low pass filter is activated by moving the small slide switch to the ON position. The accompanying control allows users to adjust the cut-off frequency of the filter. If users wish to use the Mono channel for monitoring or other similar purposes, the low pass filter should not be activated.

29. Mono Fader

This fader controls the level of the mono signal that is sent to the mono outputs.

30. Mono Output

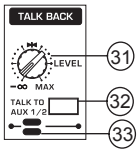


The line-level signal sent from the Mono output can be used to connect to an amplifier or active speaker. It is also possible to use this output for monitoring purposes, with headphones or active monitors.

Talkback Section

Handy in studios or on stage, the talkback function built into the MIX mixers allows engineers or producers – anyone, really – to communicate with the performers wherever they may be.

31. Talkback Level Control



This control adjusts the level of the talkback signal that is sent to the AUX 1 and AUX 2 outs.

32. Talk to AUX Button

Holding this button down activates the MIX's built-in talkback microphone, the signal of which is sent to the AUX 1 and 2 outputs. Keep the button pushed down until you finish speaking.

33. Talkback Mic

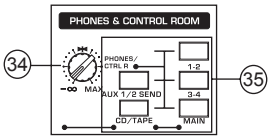
Point your mouth here when wishing to communicate with the performer/musician.

Control Room & Phones

The Control Room and Phones mixes are useful for monitoring of audio signals. It is important to remember, particularly when using headphones, that listening to excessively loud audio signals for prolonged periods of time could adversely affect your hearing.

34. Level Control

This rotary control will allow users to adjust the audio level of the Control Room / Phones signal (as received by input channels, and those chosen by the Source Select buttons). If active monitors are used with the Control Room / Phones output, then this control acts as the monitor level control.



35. Source Select

This set of buttons allows users to select which signals they wish to send to the Control Room / Phones output. There is a button each for the AUX 1/2, CD/Tape, 1-2, 3-4 and Main mixes. These signals can be monitored simultaneously, if wished.

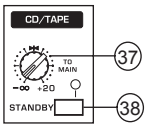
36. Control Room / Phones Output

This 1/4" outputs feeds the signal altered by the Control Room / Phones level control on the face of the mixer to an external speaker or headphones. This output has extensive use, as it can be used to feed the signal from the mixer to an active monitor, for the monitoring of the audio signal from within a booth, among many other possible uses.

CD/Tape Ins & Outs

The CD/Tape section allows for external consumer-level devices, such as CD players or tape recorders, to be incorporated into the mixer.

37. To Main Control

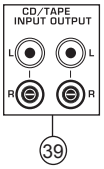


This control adjusts the level of the signal received through the CD inputs that is sent to the Main mix.

38. Standby Button

The Standby button is used to mute all input channels of the MIX mixers. In this instance, the CD/Tape input will still be in use, allow music to be played between sets while ensuring no microphones inadvertently pick up any audio. The main level fader can remain in its normal position, ensuring you don't lose your mix.

39. CD / Tape Ins & Outs

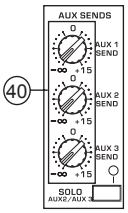


These stereo RCA connectors allow users to send signals to and from the mixer, allowing devices such as CD players and tape recorders/players to be used in conjunction with your setup. Signals received by the CD/Tape inputs are adjusted by the "to Main" control.

Auxiliary Section

The Auxiliary outputs are included on this mixer as a way to enable users to have a secondary signal for whatever purpose necessary, whether it be for connecting to signal processors or to active monitors.

40. AUX Send Controls



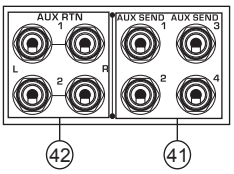
These three controls are for adjusting the audio level that is sent to the corresponding AUX outputs, the signal of which is initially taken from each channel's individual AUX send controls. Pushing the accompanying SOLO button will send the AUX sends 2 & 3 to the Control Room / Phones mix (pre or post fader, depending on the Solo / PFL button) and be accompanied by an illuminated LED.

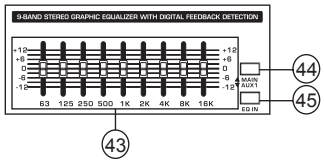
41. AUX Send Outputs

These four 1/4" phone jacks will output the corresponding AUX send signals These can be connected to external processing devices, and subsequently returned to the AUX Return inputs. They may also be used with active monitors, if required.

42. AUX Return Inputs

These four 1/4" phone jacks make up 2 stereo AUX return inputs. They can be used to return a signal to the mixer that has been sent to an external processing device and send the signal to the Main mix.





Graphic Equalizer

The 9-band graphic equalizer will allow users to alter the various frequencies of the audio in their Main or AUX 1 mixes, for reducing feedback and adapting audio to suit room acoustics.

43. Equalizer

This stereo 9-band equalizer allows users to cut and boost the indicated frequencies by 12 dB. When the feedback detection feature is activated, these sliders will also illuminate to indicate program frequencies.

44. Main / AUX button

This button determines which signal will be processed by the graphic equalizer. The AUX 1/2 and Main signals are selectable.

45. EQ In Switch

Pushing this switch will turn the graphic equalizer on and off.

Digital Effect Processor

The built-in digital effect processor encompasses a 32/40-bit digital processor and features 100 preset programs, as well as various test-tones and tap-delay. For a completel list of effects, please observe the Digital Effects Table.

46. Digital Effect Display

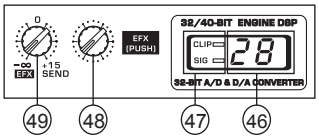
This 2-digital numeric display shows the program number that is currently applied to your EFX audio signal. When you rotate the Program control, you can scroll through different program numbers; however the display will revert back to the original program if a new program is not selected within a few seconds.

47. Sig and Clip Indicators

Located within the Digital Effect Display are Clip and Sig LEDs. The Sig LED will light up when any signal is received by the effect processor, and the Clip LED will light up shortly before excessive signals are dynamically clipped. If the Clip LED lights up too often, it may be advisable to turn down one or all EFX controls on input channels to ensure the signal level is not too high.

48. Program Control

This control is used to scroll through the various effects. Turning the control clockwise will allow users to ascend into higher program numbers, and turning it counter-clockwise will allow users to descend into lower program numbers. Pushing this control will apply the new effect. When a tap-delay effect is selected, pressing this control will allow users to select the tap-delay time.



By pushing the button several times, the effect processor interprets the time between last two pushes and remembers this as the delay time, until the button is pushed again (this is kept, even after the power is turned off). When the tap delay effect is selected, a small LED will flash within the digital effect display window at the selected intervals.

49. EFX Send Control

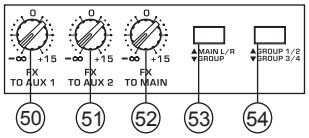
This rotary control will adjust the level of the output signal at the AUX 4 send jack, as well as determine the amount of audio the built-in effects processor will receive. When this control is set to it's minimum position, neither the AUX 4 send nor the effect processor will receive a signal.

50. FX to AUX 1 Control

This control allows users to send the signal processed by the effects processor to the AUX 1 send mix, allowing for monitoring of the signal.

51. FX to AUX 2 Control

This control allows users to send the signal processed by the effects processor to the AUX 2 send mix, allowing for monitoring of the signal.



52. FX to Main Control

The FX to Main control will allow users to adjust the EFX signal that is sent to the Main or Group 1/2 mixes, as determined by the Main/Group button.

53./54. Main / Group Buttons

These button on the left (Main L/R / Group) allows users to send the signal processed by the effect processor to either the Main or Group mixes. If this button is set to Group, using the Group 1/2 / Group 3/4 button will determine which of the group mixes the signal will be sent. If the Main L/R / Group button is set to Main, the Group 1/2 / Group 3/4 button will be rendered useless.

Footswitch Jack

The foot switch port is for the inclusion of a foot switch (not enclosed), used for remote activation and deactivation of the built-in Digital Effect processor.

Master Section

The master section of the mixer features all the goodies: the level meter, main level fader, +48V and power indicators, the solo/PFL button, and so on and so forth. This is where a lot of the magic happens, so take care not to miss anything.

55. +48V Indicator

This LED indicator will light up when Phantom Power is activated. To turn the MIX's Phantom Power on or off, simply flick the switch on the rear of the mixer.

56. Power Indicator

The Power Indicator will light up when the power of the mixer is on.

57. Level Meter

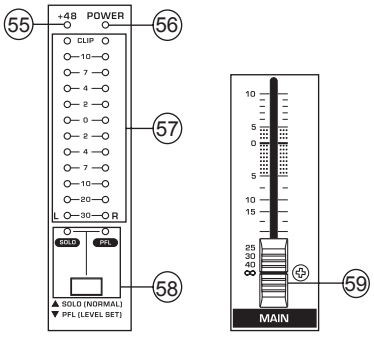
The dual 12 segment level meter gives an accurate indication of when audio levels of the Main L/R signal reach certain levels. The 0 dB indicator illuminates is approximately equal to an output level of +4 dBu (balanced), and the CLIP indicator illuminates about 1.5 dB before the signal is dynamically clipped. It is advised that users set the various level controls so that the signal level sits steadily around the 0 dB mark, to make full use of audio while still maintaining fantastic clarity.

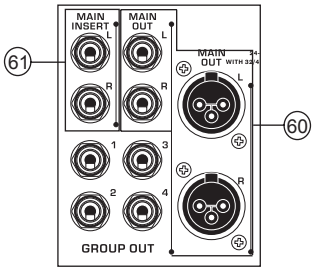
58. Solo / PFL Switch

Located underneath the Level Meter, this button alters the Solo signals received by the Control Room / Phones mix between Post (solo) and Pre (PFL) fader signals. Whether set to Solo or PFL, one of the corresponding LED indicators will light up to indicate the current setting. If adjusting a signal with the Control Room / Phones level control, it is advisable that this button is set to Solo, ensuring the signal is independent of any channel faders.

59. Main Fader

The Left and Right main mix is controlled with this fader – the final level control for the Main Left and Right audio feeds, sent to the Main L and R outputs. When pushed all the way up, the Main L/R fader provides 10 dB of gain to the signal, and when set all the way down, the signal is effectively muted.



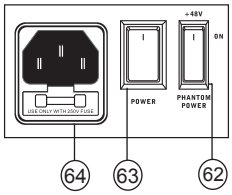


60. Main Outputs

These outputs will output the final stereo line level signal sent from the main mixing bus. The primary purpose of the two XLR jacks is to send the main output to external devices, which may include power amplifiers (and in-turn, a pair of speakers), other mixers, as well as a wide range of other possible signal processors (equalizers, crossovers, etcetera). The two 1/4" phone jacks are able to send the Main output to external devices that may run in parallel with the mixer. This may include additional power amplifiers, mixers, PA systems, as well as a wide range of other possible signal processors.

61. Main Insert Point

Like the Insert Points on input channels, the primary use for these TRS phone jacks is for the addition of external devices, such as dynamic processors or equalizers, to the Main L and R mix. This will require a Y cord that can send (pre-fader) and receive signals to and from an external processor. When the main insert is in use, it will affect the signal sent to both the 1/4" and XLR main outputs.



Rear Panel

62. Phantom Power

When this switch is in the on position, it activates +48V of phantom power for all microphone inputs, allowing condenser microphones (well, the ones that don't use batteries) to be used on these channels. Activating Phantom Power will be accompanied by an illuminated LED above the left channel Level Meter. Before turning Phantom Power on, turn all level controls to a minimum to avoid the possibility of a ghastly popping sound from the speakers.

NB. Phantom Power should be used in conjunction with balanced microphones. When Phantom Power is engaged, single ended (unbalanced) microphones and instruments should not be used on the Mic inputs. Phantom Power will not cause damage to most dynamic microphones, however if unsure, the microphone's user manual should be consulted.

63. Power Switch

You can use it to turn the mixer on and off. Ensure you turn all level controls down before activating.

64. Power Connector

Used for the addition of a power cable and supply, allowing power to be supplied to the mixer. Please use the power cable that is included with this mixer only. The Fuse holder, located above the AC Power connector, is, of course, for the MIX mixer's fuse. If the fuse happens to blow, open the holder cover, and replace the fuse with a suitable replacement (as indicated on the fuse holder's cover).

Cleaning and Care

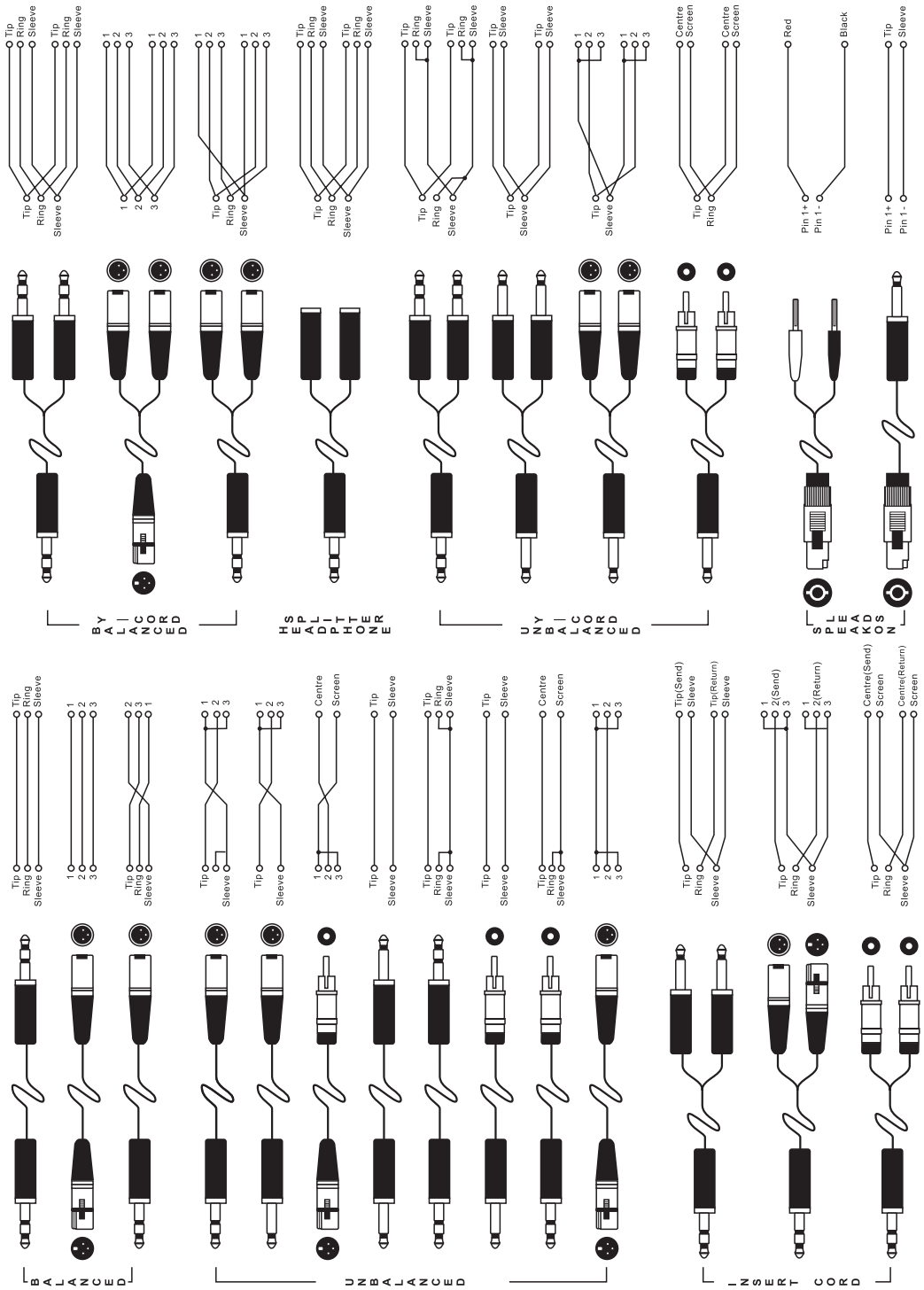
NEVER submerse the device or its components in water or other fluids! Do not allow any liquids to penetrate the housing. This would damage the device or cause a short circuit.
Cleaning the housing: Remove the power plug from the power socket beforehand.
Clean the housing surface with a slightly damp cloth Never use petrol, solvents or detergents that can damage the units surface!

Disposal

Do not dispose of the device at the end of his operating life in your normal domestic waste. This device is subject to the European Guidelines 2002/96/EC.

- Have the product disposed of by a professional disposal company of by your communal disposal facility.
- Observe the currently applicable regulations. In case of doubt contact your disposal facility.
- Dispose of packaging materials in an environmentally responsible manner.

TYPICAL CONNECTING LEADS

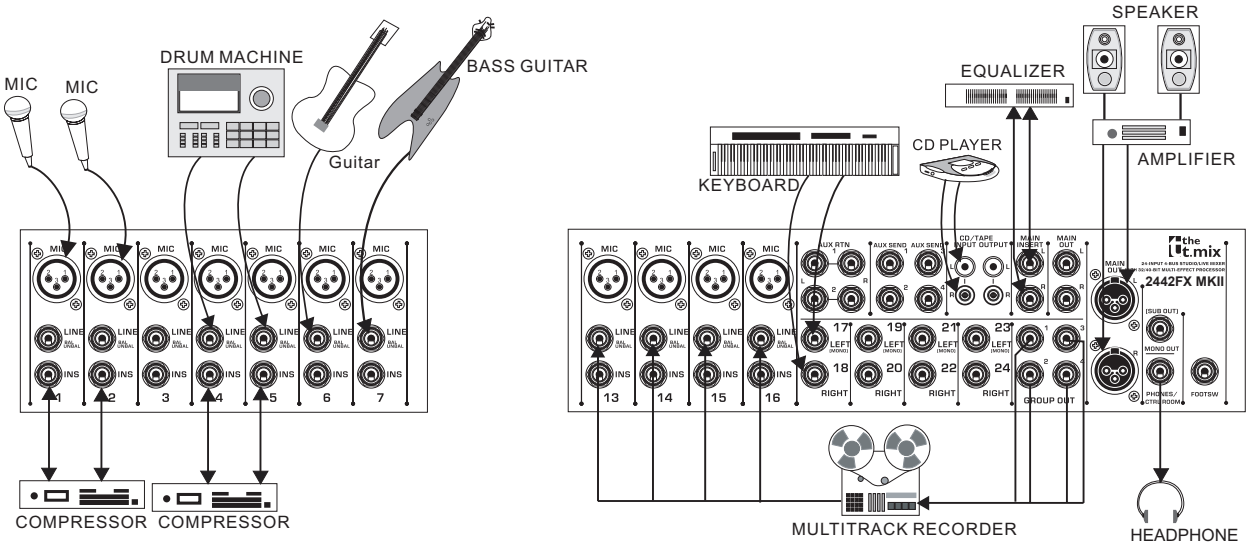


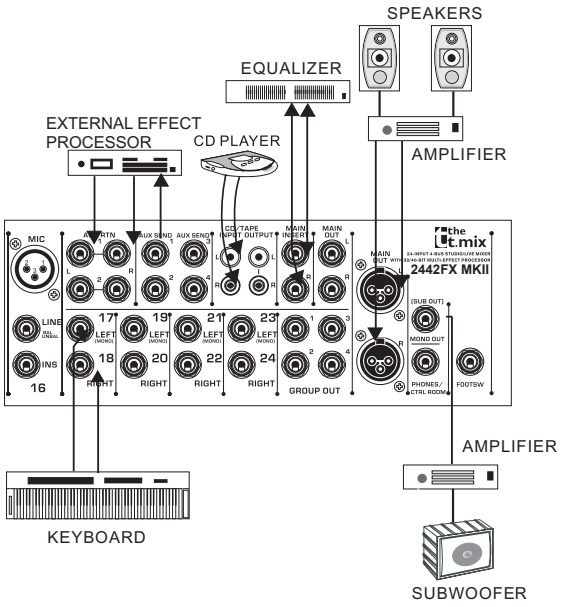
DIGITAL EFFECT TABLE

NO	PARAMETER SETTING	PROGRAM NAME	
	ROOM	**REV-TIME**	**EARLY LEVEL**
00	COMPACT ROOM 1	0.05	100
01	COMPACT ROOM 2	0.4	0
02	SMALL ROOM 1	0.45	100
03	SMALL ROOM 2	0.6	90
04	MID ROOM 1	0.9	100
05	MID ROOM 2	1	50
06	BIG ROOM 1	1.2	100
07	TUNNEL	3.85	100
	HALL	**REV-TIME**	**EARLY LEVEL**
08	JAZZ CLUB	0.9	90
09	SMALL HALL 1	1.5	72
10	SMALL HALL 2	1.75	85
11	SPRING HALL	1.9	98
12	MID HALL 1	2.3	100
13	MID HALL 2	2.45	80
14	RECITAL HALL	2.7	96
15	BIG HALL 2	3.3	88
	PLATE	**REV-TIME**	**HPF**
16	SMALL PLATE	0.9	0
17	TAIL PLATE	1.2	20
18	MID PLATE 1	1.3	0
19	MID PLATE 2	2.2	0
20	REVERSE PLATE	2.25	42
21	LONG PLATE 1	2.6	80
22	LONG PLATE 2	3	625
23	LONG PLATE 3	4.2	0
	DELAY (STEREO)	**DELAY AVERG.**	**R-BEVEL**
24	SHORT DELAY 1	0.07	60
25	SHORT DELAY 2	0.14	60
26	PING PONG DELAY	0.11	55
27	MID DELAY 1	0.15	55
28	MID DELAY 2	0.3	60
29	SHORT DELAY 1(MONO)	0.06	100
30	MID DELAY 1 (MONO)	0.13	100
31	LONG DELAY 1(MONO)	0.18	100
	CHORUS	**LFO**	**DEPTH**
32	SOFT CHORUS	0.2	56
33	SOFT CHORUS 2	0.5	70
34	SOFT CHORUS 3	0.8	75
35	WARM CHORUS	1.8	85
36	WARM CHORUS 1	3.2	80
37	WARM CHORUS 2	5.2	45
38	WARM CHORUS 3	7.8	52
39	HEAVY CHORUS	9.6	48
	FLANGER	**LFO**	**DEPTH**
40	CLASSIC FLANGER 1	0.1	44
41	CLASSIC FLANGER 2	0.3	63
42	GENTLE FLANGER	0.6	45
43	WARM FLANGER	1.6	60
44	MODERN FLANGER 1	2	85
45	MODERN FLANGER 2	2.8	80
46	DEEP FALANGER 1	4.6	75
47	DEEP FALANGER 2	10	60
	PHASER	**LFO**	**DEPTH**
48	CLASSIC PHASER 1	0.1	3.6
49	CLASSIC PHASER 2	0.4	2.6
50	COOL PHASER	1.4	0.7
51	WARM PHASER	3.2	0.3
52	HEAVY PHASER 1	5	1.2
53	HEAVY PHASER 2	6	2.8
54	WILD PHASER 1	7.4	0.8
55	WILD PHASER 2	9.6	4.8

NO	PARAMETER SETTING	PROGRAM NAME	
	PAN	**SPEED**	**TYPE**
56	SLOW PAN	0.1	R-->L
57	SLOW PAN 1	0.1	R<-->L
58	SLOW PAN 2	0.4	R-->L
59	MID SHIFT	0.8	R<-->L
60	MID SHIFT 1	1.2	L-->R
61	MID SHIFT 2	1.8	L-->R
62	MID SHIFT 3	1.8	R-->L
63	FAST MOVE	3.4	R<-->L
	TREMOLO	**SPEED**	**MODE-TYPE**
64	LAZY TREMOLO	0.8	TRG
65	VINTAGE TREMOLO	1.5	TRG
66	WARM TREMOLO	2.8	TRG
67	WARM TREMOLO 1	4.6	TRG
68	HOT TREMOLO	6.8	TRG
69	HOT TREMOLO 1	9.6	TRG
70	CRAZY TREMOLO 1	15	TRG
71	CRAZY TREMOLO 2	20	TRG
	DELAY+REV	**REV**	**DELAY**
72	DELAY+REV 1	1	1
73	DELAY+REV 2	2	2
74	DELAY+REV 3	3	3
75	DELAY+REV 4	4	4
76	DELAY+REV 5	5	5
77	DELAY+REV 6	6	6
78	DELAY+REV 7	7	7
79	DELAY+REV 8	8	8
	CHORUS+REV	**REV**	**CHORUS**
80	CHORUS+REV 1	1	1
81	CHORUS+REV 2	2	2
82	CHORUS+REV 3	3	3
83	CHORUS+REV 4	4	4
84	CHORUS+REV 5	5	5
85	CHORUS+REV 6	6	6
86	CHORUS+REV 7	7	7
87	CHORUS+REV 8	8	8
	FLANGER+REV	**REV**	**FLANGER**
88	FLANGER+REV 1	1	1
89	FLANGER+REV 2	2	2
90	FLANGER+REV 3	3	3
91	FLANGER+REV 4	4	4
92	FLANGER+REV 5	5	5
93	FLANGER+REV 6	6	6
94	FLANGER+REV 7	7	7
95	FLANGER+REV 8	8	8
	GATED-REV	RELEASE	REV
96	GATED-REV-1 9	0.02	TAIL PLATE
97	GATED-REV-2 10	0.2	TAIL PLATE
98	GATED-REV-1 9	0.02	REVERSE PLATE
99	GATED-REV-2 10	0.5	REVERSE PLATE
	TAP DELAY	FB LEVEL	RANGE
A0	TAP DELAY	0	100mS - 2.7S
A1	TAP DELAY	10	100mS - 2.7S
A2	TAP DELAY	20	100mS - 2.7S
A3	TAP DELAY	30	100mS - 2.7S
A4	TAP DELAY	40	100mS - 2.7S
A5	TAP DELAY	50	100mS - 2.7S
A6	TAP DELAY	60	100mS - 2.7S
A7	TAP DELAY	70	100mS - 2.7S
A8	TAP DELAY	80	100mS - 2.7S
	TEST TONE	FREQUENCY	SHAPE
T0	LOW FREQUENCY	100Hz	SINEWAVE
T1	MID FREQUENCY	1kHz	SINEWAVE
T2	HIGH FREQUENCY	10kHz	SINEWAVE
PN	PINK NOISE	20Hz~20kHz	

APPLICATIONS



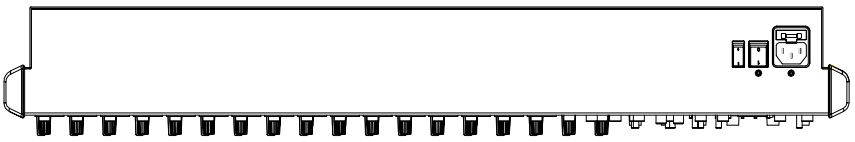


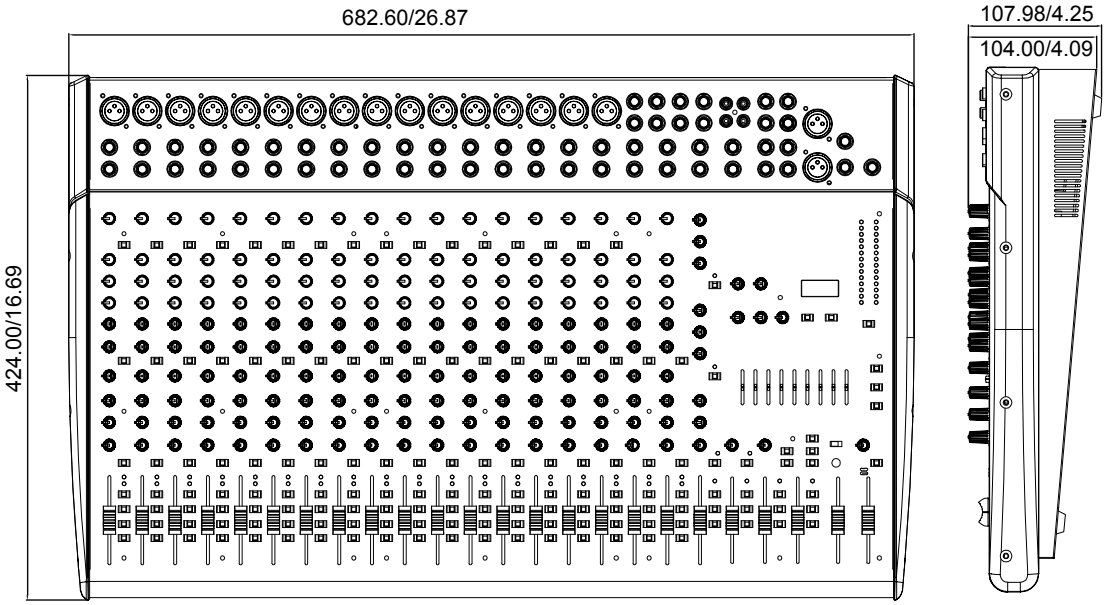
SPECIFICATIONS

Model	2442FX MKII	3242FX MKII
Inputs		
Total Channels	24	32
Balanced Mono Mic / Line Channel	16	24
Balanced Stereo Line Channel	4	4
Aux Return	4	4
2T Input	2	2
Outputs		
Main L/R Stereo	2, (2*XLR, 2*1/4" TRS)	2, (2*XLR, 2*1/4" TRS)
Rec Out	2, RCA	2, RCA
CTRL RM/PHONES	1, (1/4" TRS)	1, (1/4" TRS)
Mono (Sub) Out	1, (1/4" TRS)	1, (1/4" TRS)
Group Out	4 (4*1/4"TRS)	4 (4*1/4"TRS)
Channel Strips		
Efx Send	1	1
Pan/Balance Control	1	1
Volume Controls	60mm fader	60mm fader
Aux Send	4 (Pre/Post switch on Aux 1/2)	4 (Pre/Post switch on Aux 1/2)
Inserts	1	1
Master Section		
Phones Level Control	1 (Rotary control with route switch)	1 (Rotary control with route
Mono (Sub) Out	60mm fader with sweptable LPF	60mm fader with sweptable
Main L/R Level Control	60mm fader	60mm fader
Metering		
Number of Channels	2	2
Segments	12	12
Phantom Power Supply	48VDC	48VDC
Frequency Response (Mic input to any		
20Hz ~ 40KHz	0/-1dB	0/-1dB
10Hz ~ 200KHz	0/-3dB	0/-3dB
Crosstalk (1KHz @ 0dBu, 20Hz to 20KHz bandwidth, channel in to main L/R outputs)		
Channel fader down, other channels at unity	<-90dB	<-90dB
Noise (20Hz~20KHz; measured at main output, Channels 1-4 unit gain; EQ flat; all channels on main mix; channels 1/3 as far left as possible, channels 2/4 as far right as possible.		
Master @ unity, channel fader down	-96dB	-96dB
Master @ unity, channel fader @ unity	-84dB	-84dB
S/N ratio, ref to +4	-105dB	-105dB
Microphone Preamp E.I.N. (150 ohms terminated, max gain)	<-123dBu	<-123dBu
THD (Any output, 1KHz @ +14dBu, 20Hz to 20KHz, channel inputs)	<0.014%	<0.014%
Maximum Level		
Mic Preamp Input	+12dBu	+12dBu
All Other Input	+22dBu	+22dBu
CTRL RM/PHONES	+17dBu/150ohms	+17dBu/150ohms
Balanced Output	+20dBu	+20dBu
Impedance		
Mic Preamp Input	2.5k ohms	2.5k ohms
Mono Line inout	21k ohms	21k ohms
Stereo Line Input	>10k ohms	>10k ohms
AUX RTN	>10k ohms	>10k ohms
RCA 2T Input	>10k ohms	>10k ohms
All Other Output (except REC Out, Phones Out)	120 ohms	120 ohms
CD/TAPE out	1.6k ohms	1.6k ohms
Phones Out	100 ohms	100 ohms
Equalization	3-band +/-15dB	3-band +/-15dB
Low EQ	80 Hz	80 Hz
Mid EQ	Sweptable 100Hz~8k Hz	Sweptable 100Hz~8k Hz
Hi EQ	12k Hz	12k Hz
Low Cut Filter	75Hz (-18 dB/oct)	75Hz (-18 dB/oct)
32/40-bit Digital Effect Processor	100 effects with tap delay control	100 effects with tap delay control
Power Requirement	100-240V~, 50-60Hz, 50W	100-240V~, 50-60Hz, 50W
Weight	appox. 8.5Kg	appox. 11.5Kg
Dimensions (WxHxD)	100X682X410mm	100X896X410mm

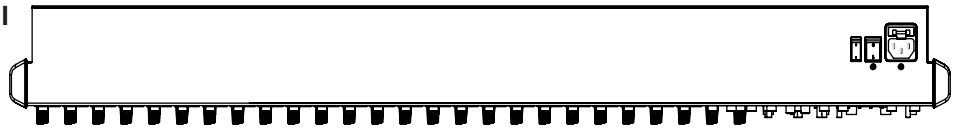
DIMENSIONS

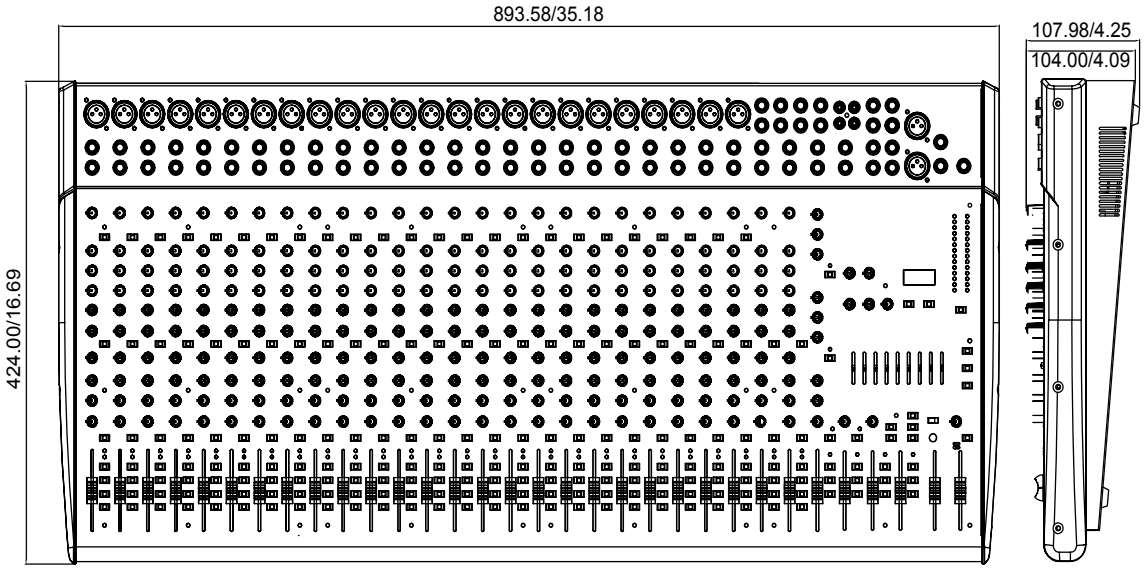
2442FX MKII





3242FX MKII

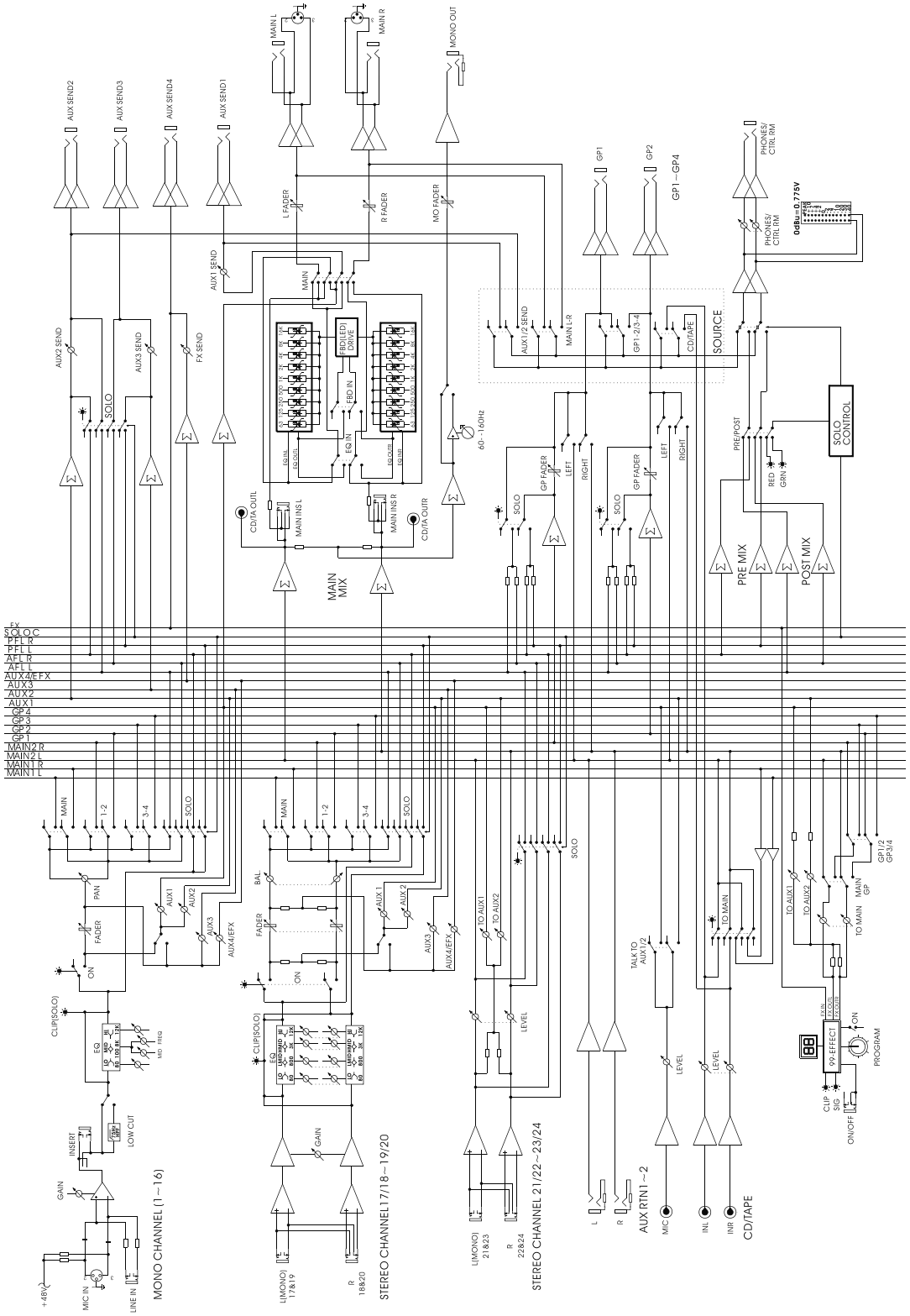




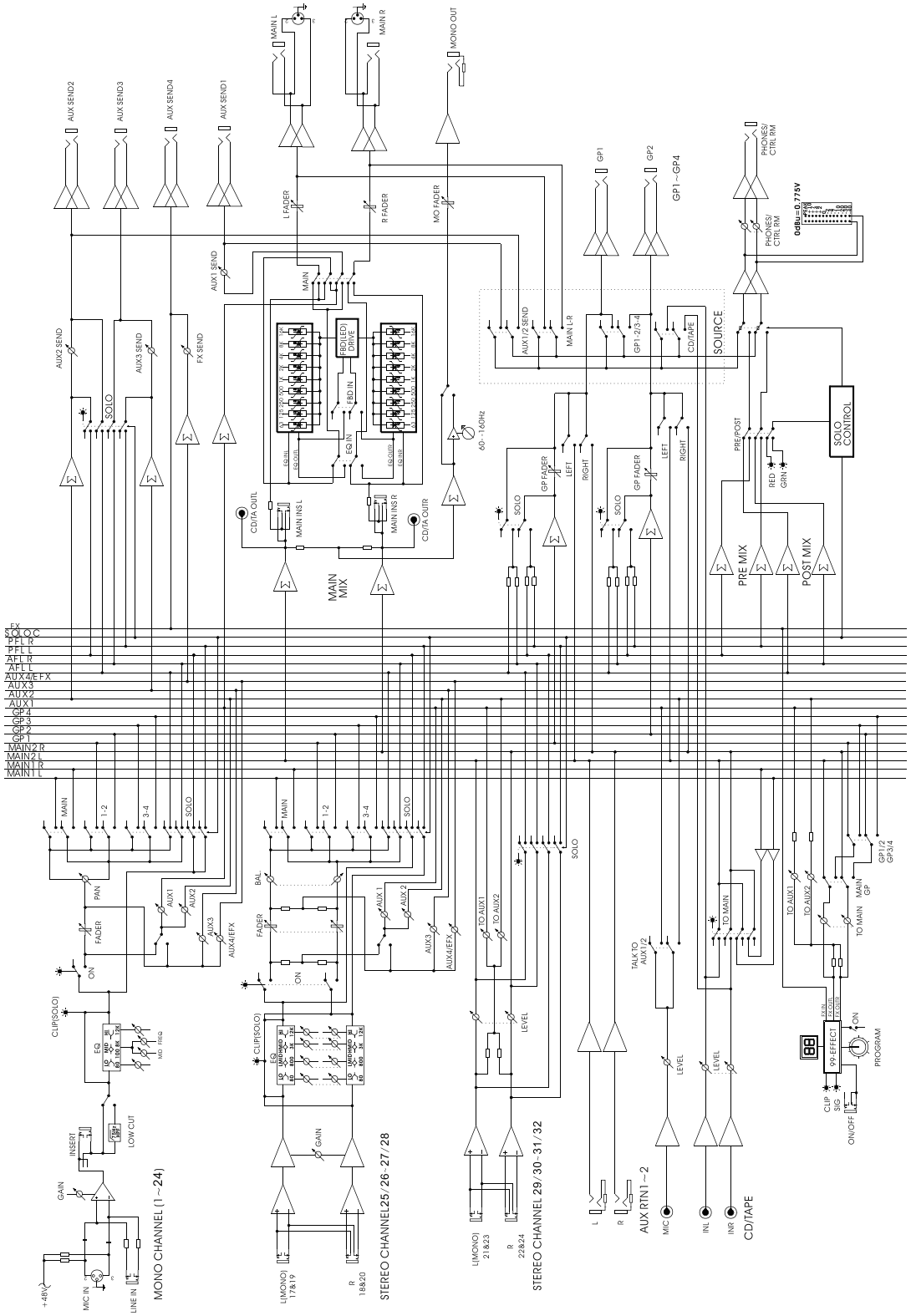
* All measurements are shown in mm/inches.

BLOCK DIAGRAMS

2442FX MKII



3242FX MKII


MAIN L
MAIN R
MONO OUT
AUX SEND2
AUX SEND3
AUX SEND4
AUX SEND1
L FADER
R FADER
M/O FADER
GP1
GP2
GP1 – GP4
PHONES/ CTRL RM
0dBu=0.775V
AUX1 SEND
MAIN
AUX2 SEND
AUX3 SEND
FX SEND
SOLO
PROCESSED MIX
FBD IN
EQ IN
EQ SEL
EQ GAIN
EQ FREQ
60 - 1.6 KHz
AUX1/2 SEND
MAIN L-R
GP1 - 2/3 - 4
CD/TAPE
SOURCE
CD/TA OUTL
MAIN INS L
MAIN INS R
CD/TA OUTR
MAIN MIX
GP FADER
LEFT
RIGHT
PRE/POST
RED
GRN
SOLO CONTROL
PRE MIX
POST MIX
FX
SOLO C
PFL R
PFL L
AFL R
AFL L
AUX4/EFX
AUX3
AUX2
AUX1
GP4
GP3
GP2
GP1
MAIN2 R
MAIN2 L
MAIN1 R
MAIN1 L
MAIN
1-2
3-4
SOLO
PAN
FADER
ON
AUX1
AUX2
AUX3
AUX4/EFX
BAL
CLIP(SOLO)
EQ
HIGH
MID
LOW
FREQ
INSERT
LOW CUT
GAIN
+48V
MIC IN
LINE IN
MONO CHANNEL (1 – 24)
L(MONO) 17&19
R 18&20
STEREO CHANNEL 25 / 26 - 27 / 28
TO AUX1
TO AUX2
LEVEL
L(MONO) 21&23
R 22&24
STEREO CHANNEL 29 / 30 - 31 / 32
TALK TO AUX1/2
L
R
AUX RTN 1 – 2
MIC
INL
INR
CD/TAPE
TO MAIN
MAIN GP
GP1/2
GP3/4
FX1
FX2
FX EFFECT
CLIP
SIG
ON/OFF
PROGRAM

WWW.THOMANN.DE

the
t.mix

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